

featuring

THE RITE MASS RETALIATION
SUDDEN DEATH THE TRUTH

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501 BRUCE STREET, ANN ARBOR, MI 48103

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Second Chance looks like it will be out of the live band scene as of May. Supposedly the interior of the nightclub will be all jazzed up and the bar will be a sort of DJ type place ala Studio 54. BORING!! It's too bad, I have a lot of fun memories of that place; I worked there for 4 years and I've been going to shows there since I was 16. But it really hasn't been that interesting for the last 2 or 3 years, I think '81 was the last year of any real significance. As I predicted in the first issue (October 1980) in my opinion the introduction of Prism Productions and a greater interest in large popular touring bands rather than local bands killed it. I'll miss ya.

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Nia is singing for the Evaders (that's her photo over there) on a couple of songs. They are: Lucifer Sam (the old Pink Floyd thing) and Nosferatu. They will be at Joe's Mar. 14.

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Sean of the Enforcers is looking for a new bass player. Call-533-1326.

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Well of all the nerve! After our big memorial article about them last issue, G.O.C. had to go and get back together, at least for a show at the Truthhouse.

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Oh, yeah anybody who wants to contact Sudden Death should call Matt Singleton at 761-6889. They'd prefer to play all-ages shows but are also open to all opportunities.

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To contact the Rite call Dave Paget at 313-591-1400

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AP PHOTO

DOG BITES CAR —Steve Hamilton, center, of Troy, N.C., tries to explain how a dog chasing a cat chewed away the quarter panel from the wheel well of his car. He said the cat hid on the wheel, and the dog chewed off part of the car to get to the kitty. He estimated damage at \$1,800 and said it is sure to make the insurance adjustor's list of bizarre claims.





THE Rite

SECOND CHANCE FEBRUARY 17, 1984

Present at the interview were: Sean (the interviewer), the RITE-Devo-vocalist, Mike-bass, Duke-guitarist Kurt-drums, and Chris Panacki-sound man.

Sean: The obvious first question, what does the name "The Rite" mean? Is there any mystical significance to it?

Duke: You know it started out being R - I - G - H - T ?

Mike: Did it? No!

Duke: Yes at first that's actually what it was. Right as in not wrong.

Mike: That got dumped!

Duke:because we figured everyone would start thinking of it as in far right, which really isn't the case.

Sean: That's what it sounds like the first time when someone says "The Rite is playing" you sort of think "them sounds like something Nazi or military."

Duke: There's also "you've got the right"; we've got a song "You've Got The Right To Know". It's hard to define it. You know people also say he's a "right" guy. There's all sorts of meanings.

Mike: Doing on stage is a rite. Going to cow hands play, that's a rite. The whole scene is like a rite. A ritual.

Dave: It's all about meeting some fancy ladies and doing some heavy duty balling, wern!

Mike: I look at it like, yea it does mean something.

Dave: Everybody knows what it means and they can't agree. "It's a ritual we all know what it means!"

Duke: We should slaughter a calf on stage or something!

Sean: OK! Mike I've always wondered about that song you sing now and also sang with the Monstas "Pretty Baby-Don't Grow Up". Is that about Ursula?

Mike: The initial inspiration was Ursula, for sure. I was watching her one day and she was so wonderful I just didn't want her to ever get any older!

Dave: The cradle rocks!

Mike: Yeah rock the cradle, not rubbing the cradle.

Sean: Duke you seemed to know more about the name than anyone; who decided to get together first. Whose idea was it? Do you all write the music or what?

Mike: I write music but I don't often get it done!

Duke: He and Mike usually come up with the music...

Dave: I want to answer this question!



DAVE

DUKE

KURT

MIKE URSULA

Mike: Go ahead, man.

Dave: It's all Mike's fault. Every bit of it. He's been inspiring me for years to get in a band. He inspired what's his name, Billi Franx to play drums in the Monsters. Billi Franx knew Duke Roths, Duke Roths got in and met Mike. Mike and Duke found out that they had the writing capabilities; and that Pete Best, I mean Billi Franx wasn't going to work out. Mike and I have been wanting to do something together for the past 4 and a half years. He looks at me and sees himself 15 or 20 years ago.

Mike: It came down to we have the material and fuck Dave and I have been talking about having a band together for 3 years.

Sean: Yes I remember you two used to come play over at Blakely Court, especially that summer when Ron went to Australia.

Mike: And since we had the material down we called around and we just said "where" and "when" be there. We just played our tunes, Duke and I that is, pulled out 4 or 5 and Dave said you are not gonna believe this but I just wrote words to those and the the first one's called "You've got the right to know" and so on.

Dave: Yeah they wrote everything before they asked me to come down and sing, that was back when they all hated me except Mike. So I wrote all these words, they spilled out easily. I wrote the one song "Say nothing on the phone". Duke plays that really great so I guess he doesn't think I have any other material in my soul worth playing for me!

Duke: Well, I guess the way I've always thought about it is like you know, leave the music to me and Mike.

Dave: Bullshit!

Duke: Fuck you, Dave!

Mike: Come on Dave!

SEAN: What do you mean 'leave the music to you and Mike'? What the fuck, I'm in the band, I'm a musician, I write as well as you guys I just don't have a guitar, I don't play guitar or bass in the band. Michael never would have been interested in me if I didn't know how to write music; he liked my music! Sheesh, give me some credit!

Mike: Next question please!!

SEAN: Another song that I really like is "I Always Thought I Would Be Your Closest Friend", it's a really cool song; is it about something personal?

Dave: Very definitely. It's something about my old best friend of 9 years, I was inspired by the power section over there to write about an old friend of mine who took my amplifier and my car and asked to borrow money. I broke his nose and never saw my amplifier again or him. "I Always Thought I Would Be Your Closest Friend" that's pretty much the bottom line here.

Mike: Bottom line? Farmer Jack's the bottom line, man.

Sean: I had wondered because it seemed like something that everyone could relate to.

Dave: I just hope that they can understand the words I'm saying even on the fast parts 'cause it is pretty clear cut.

Sean: That's something about you guys that I have noticed, the music is very loud, I like loud music, but your voice is always out in front too, and clear. A lot of people would bury the voice and lyrics.

Dave: Chris Panecki, what a guy!

Mike: Yeah, you gotta have a good sound man.

Dave: Duke didn't want anybody to be able to hear my vocals 'cause I'm really unimportant.

Duke: Uh huh, yeah that's the way Duke thinks!

Sean: I see, turn everybody down but the guitar Right.

Duke: Yeah, see if we had some vocalist that had a real high voice and that girls thought was pretty, it'd kill the whole image of the band; if there is an 'image' at all of the band. It's hard driving music so we've gotta have a big mother-fucking hard driving vocalist and pretty what we've got.

Dave: Thank you.

Sean: That's something to about the Rite, it's good hard music and that's it; it's good music. Nobody's going "Oh they are a blank band or a blank band or whatever. That's what everybody has said "Now they are a good band" not they are a good hardcore band, a good punk band, a good heavy metal band or something. You haven't been categorized.

Mike: Praise the Lord; a rock and roll band! Everybody wants to hear rock and roll.

Duke: That's what's gonna kill a band the quickest when you start getting shuffled to a pocket of the audience.

Dave: I think we appeal to everybody at one point or another in the set, there isn't anything that's the same.

Sean: So what's happening? What are your plans? Is the Rite gonna make a record, tour, go to France, Germany, what?

Duke: How can we say what our plans are we've only played 5 gigs.

Dave: But we've made a lot of plans on 5 gigs. We are going the studio, we plan an E.P.

Sean: When, the next couple of months?

Mike: In the next couple of weeks we are going in to record.

Dave: We'll have it out by the end of April.

Duke: We plan not to be manipulated. How's that?



Dave: Yeah we'd like to remain an independent. Sometimes that's not altogether feasible as far as finances go but as far as what we are, yes.

Sean: Do you guys have a manager or do you do your own managing?

Dave: Well, Mike and I have been doing it, bouncing it around between us, but we do have a manager now in Dave Paget who manages Mariner and Savage Grace; who are very much in contrast to us. But the guy is ready to sell our collective souls for uh any kind of record contract though.

Mike: We don't want any part of it.

Dave: God forbid that he should get the wrong impression when he reads the fact that I said that.

Sean: So, record out by summer then.....

Dave: Then get the fuck out of here.

Duke: It's not like theres a lot of bands that'll ever make it anywhere from Ann Arbor. We don't really want to be associated with an Ann Arbor "scene" not even a Detroit "scene" this band's from the Greater Detroit Area.

Dave: I don't think we'd mind being known as from the Ann Arbor/Detroit "scene" as long as we were the scene 'cause our other interests would hold strong no matter what we'd be doing but over-playing isn't one of them. You know we have a couple of people saying "Radio is what you want to get on." We say in roaring 4-part harmony "No Way"! Absolutely not. Radio is real abusive, I mean if we get a media blitz because we are already known to the media and people in the media say tha't hip; that's OK but none of that fucking "They're great because we say they're great" business, we don't want to have any part of that!

Duke: We don't want to get heard on Indecent Exposure or whatever the hell it is!

Dave: We don't want any part of any deal like that. I mean there's been some interest shown in one of your Niteflight type video things. Where they interview you and show the band playing various things.

Sean: Nothing ever seems to come of that, you know. I don't think I'd trust them.

Dave: What's to come of it? For us a video is just a promotional demonstration device for getting our stuff out. It's really kind of hard to call up people on the other side of the country and they say "Bay what kind of music do you play?" "Good music. Duh." "You guys any good?" "Uh, kinda, I guess." You can't really sell yourself over the phone; you gotta have... snapshots are not enough; you gotta have a good video of a live performance, a good recording without all that overdubbing crap. Get something good that keeps it's edge. I think that'll make a great promotional device to get into larger venues, but if MTV wants us, they're gonna have to come and get us, we're keeping our integrity! Sorry to babble there.

Sean: I like "The Right To Know" too, that's a good song, it's really cool.

Dave: That's our creed.

Mike: That's like our banner song.

Dave: Duke wrote that.

Duke: I don't like that.

Dave: Actually Duke wrote my favorite song. It's "Come To Me". Great song, says it all. I think it's strictly inspired by, uh, shall I say it, all the fucking riff-raff bullshit females that have given me assorted bullshit. A song about genital herpes. I can hear it now "Chauvinist sline!" No, I'm an asshole. I'd just like to say that for the record and I'm happy with it. You know these are supportive of me and I appreciate it. I always played an instrument and like Duke says, now that I don't play an instrument...



Mike, original drummer Billi Franx and Dave

.....we're all getting to know one another and Duke doesn't know what I can do with an instrument so he immediately kinda figures that maybe he and Mike should stick to all the music writing but I don't think that's fair. I think that if you are in a band you are entitled to do what you want and if the material's no good they are obligated to tell me it's no good but if it's good they are obligated to play it.

Sean: Sounds reasonable to me but I'm not in a band; I can't play anything. Uh, Kurt, do you write or do you just play what they tell you to? Or what?

Kurt: I don't know, I guess we pretty much...when we get an idea or something we like start out with a bass riff or a guitar riff and all kinda put our own input into the song and change it around a few different ways, then whatever sounds the best that's it.

I'm the newest member of the band so I'm not really doing that much yet; they have a lot of material already from before I came in.

Sean: Do you care about mentioning your earlier bands? Mike you must get tired of always being "Mike Davis ex-MC5" or now "Mike Davis ex-Destroy All Monsters"?

Mike: Ohh yeah, I get sick of seeing "Mike Davis EX-MC5" or "Mike Davis EX-D.A.M."

Dave: Actually "ex-D.A.M." is probably pretty good advertising. Ha Ha Ha Ha

Sean: Hard to say. Well just for me have you guys been in any other bands?

Duke: Nothing you ever hope to have heard of.

Dave: I have, I hope everybody's heard of it, a fucking great band. The Blind.

Duke: I was just talking of my self.

Kurt: I was in a rock band that used to play copy tunes. It started like in 7th grade. Our main problem was that we broke up when we got old enough to get in to the bars we'd played at.

Sean: Good reason to break up.

Sean: Well what else now I really did run out of questions:

Dave: What else?

Duke: I need to take a shower.

Dave: We're serious; I really wish you'd say something cause we're not fucking around. This is a real serious business, this band is real confident. I mean we're not egotistical and out-of-control; we've come out of 3 of our 4 shows thinking "Man what a bunch of shit!" and everyone is saying it was great. So when we walk off and say "That was really great!" we are gonna know we burned them real bad. And that's our goal. I don't care if 5 people show up or 500. As long as we keep burning 'em because they seem to be into it. I mean I'm an asshole and the rest of us aren't very intimidating, we don't try to fuck with people or anything, like that's the bottom line, to straighten them out. Because there is a lot of fucked up people out there willing to listen to a lot of fucked up music 'cos there's nothing else happening!

Sean: Anybody want to add anything? Is there anything I didn't cover?

Duke: Just remember R - I - T - E!

Kurt: How long have we been together?

Dave: How long have we been together. 16 or 17 weeks, about 4 months/4 shows later and here we are.

Sean: In the basement of Second Chance where every band desires to be!

Dave: We're just warming up for the explosion.

Mike: We're really hot to make this record because we don't want to play this material and have it be around for a year or something before we could get into a studio and we still got to decide what we want to play. We want to get it down and get the thing out. Generate enough revenue to do another one and keep on going. We're writing new songs all the time. We're doing this one at Pearl Sound. Ben Grosse's thing.

Dave: A nice guy! Hi, Ben!

Duke: Like Dave was saying there's going to be a massive influx of material as soon as he gets moved in. It's like we got a set that we've played several times and sometimes during practice we can start feeling half-baked on the music, you know. It's like we've got tunes we're already starting to wear thin on.

Dave: And it's still the fucking hottest set I've ever been involved in!

Duke: It's boss music but even so we've still got to please ourselves. We'd like to be able to one week play one set and the next week maybe have even another set to play. It's just a promise.

Sean: Well I hope you live up to that, more bands should think that way. It seems like you can see a band and then see them a year later and they'll still be playing the same songs in pretty much the same order and stuff.

Dave: Oh yeah, you gotta have at least 40 or 50 songs.

Duke: That's one thing I'll give the Grateful Dead, they've got thousands.

Sean: That's about the only thing I'd give them. Oh yeah, I've got some pictures from your first show here.

Dave: We got some Black and White 8x10's if you can use them. You know the last time I got this close to and interview the band I was in fired me. I wrote a bunch of songs and stuff for this band and in the interview they fired me. Basically what happened was they did this interview and they said "Yeah well Dave Rice and I put together this band"-and he was like the last guy to join well any way-"and we hired Dave Davis and he wrote some good words. Ha Ha Ha Ha." I didn't talk to him for a year. "He wrote some good words." I'll give you some fucking good words.

Sean: What time are you going on, Midnight?

Mike: Twelve-thirty.

Dave: I never perform till my mother gets here.

Sean: Really, your mother is coming? My mum'll probably be here, you know she's seen just about all of your shows too. I'll turn this off till we get interesting again.

Sean: What do you think of the scene and the premier bands of the day?

Dave: Michael, you take this one.

Mike: You mean like rock stars and, uh, stuff? Well, that's a load of shit, man! I hate rock stars! I hate all this video and all that stuff, it just makes people look like they're some kind of fucking actor or something up there. That's a bunch of bullshit, I hate all that stuff. Now on the original music scene, like metal bands and hardcore bands, I think that stuffs great, man. Right now I think all that stuff's in a state of semi-kinda confusion because it sort of started becoming a dogmatic kind of thing instead of what the original thing was supposed to be and so people are sort of reassessing it right now. People were boxing themselves into one particular kind of sound, one particular kind of feeling.

That's why we don't have a kind of cliché thing about our band. We'd just get bored if we wrote, you know, ten songs that all had the same feeling. I think the fact is that there's an, uh, originality thing that's still happening and that's what we want to keep going. There's some few good bands here in Ann Arbor and I'm sure there's scene's like that everywhere, you know.

Sean: Mention some names.

Mike: I think Sudden Death is particularly good, and I've heard the State's new tape and it's dynamite! And though I should name a couple of others, I haven't really seen anyone else that I like that much.

The Rite will be playing at the Heidelberg on March 17 with the Cult Heroes, and then will be appearing at Second Chance on March 20.

Kurt will be making his last appearance with the band at the Heidelberg show and some interesting drummers will be making some guest appearances with the Rite.



Of Diverse Signs

These most potent signs shall be so formed with thy left hand when thou employeth them in ye Rites.

Ye first sign is that of Voon and in nature it be ye true symbol of ye Old Ones. Make ye thus whenever thou wouldst supplicate Those that ever waite beyond ye Threshold.

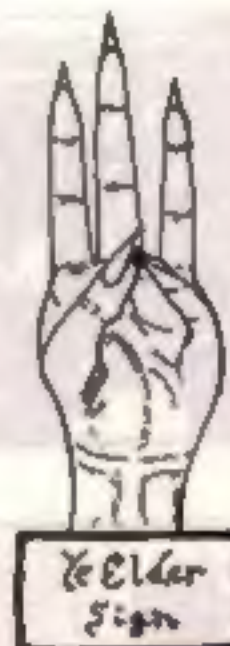
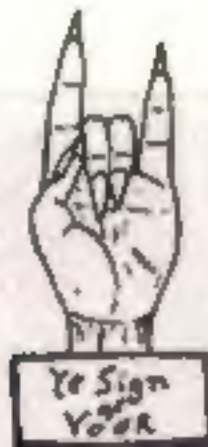
Ye second sign is that of Kish and it breaketh down all barriers and openeth ye portals of ye Ultimate Planes.

In ye third place goeth ye Great Sign of Koth which sealeth ye Gates and guardeth ye pathways.

Ye fourth sign is that of ye Elder Gods. It protecteth those who would evoke ye powers by night, and banisheth ye forces of menace and antagonism.

(Nota: Ye Elder Sign hath yet another form and when so enscribed upon ye grey stone of Mnar it serveth to hold back ye power of Ye Great Old Ones for all time.)

Ye Signs of Power



Ye Elder Sign



When thou needest to seal up
ye Gates entre thou ye Great Sign
of ye Elder Gods upon ye stone of Mnar
and so it be for ye portals.

Mo←→fochle 𐄂 𐄂

That which is not dead which can eternal lie,

Sudden Death

Sudden Death is a Killermost band!! They play heavy metal type music in a gnarly style that's all their own. It's a great band to go see. Mike O'Connor is about 6' 3" tall and snarls into the microphone. Matt Singleton, usually to be clad in leather with Sudden Death painted on it, plays great guitar. Keir Murray, bright blonde hair in every direction, seems to me to be a natural drummer. He can make super-fast and complex drum beats seem simple. Brian Ellinger is definitely a bass player with class, he usually wears a top hat and tails on stage. Brian has a Hagstrom eight string bass that gets a really full sound and when he plugs in his delay the sound is just incredible. Together on stage, moving around and getting down this band is very entertaining.



Photo by John Beale



Mike

Photo by John Beale



Keir

Photo by John Beale



Brian, Keir, and Matt



Photo by John Beale

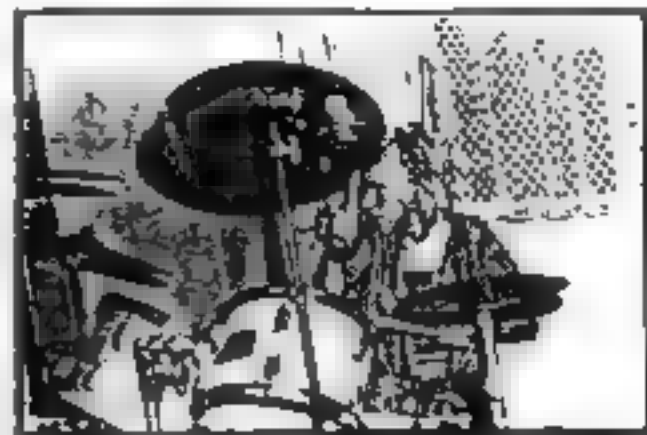
In April of 1980 Matt and Mike met over a joint and decided to form a band. They got ahold of Brian because Matt was in a band with Brian earlier called the Additions.

"It was lame," said Matt, about the Additions.

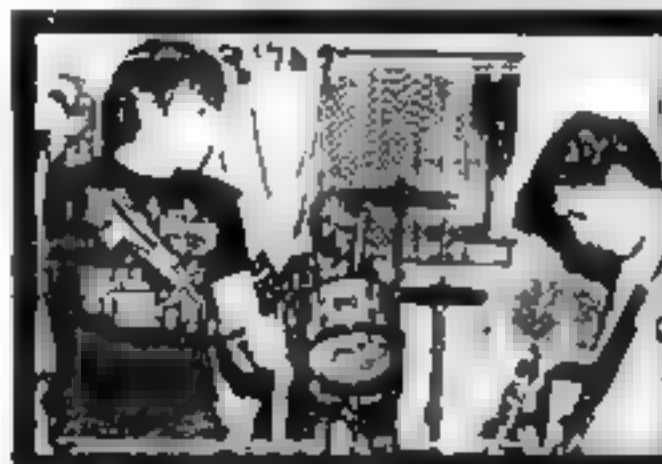
"It was lame," agreed Brian, "but it was a start."

"It was a start," replied Matt, "we were trying."

The band started practicing at the Statehouse (by the way, stay tuned to TRH for more info on the State's new record, ED) when the Statehouse was on State Street. The drummer was Trevor Staples, the name of the group was Capitol Punishment. Trevor, now in Ground Zero, was in about six bands at the time including Ground Zero. One day Trevor couldn't make it to practice and Matt, Mike, and Brian were jamming. Kier was at the Statehouse because he was in the State. Kier is still in the State and I admire him for being able to keep two bands together. Anyway Kier started jamming with the other guys and decided he would join the group and Sudden Death was born.



All photos by John Beale



Matt is the main songwriter in the group, although he often collaborates with Brian to write songs. I asked Matt what made him so prolific.

"Just from me sitting down in my room and jamming," he said, "and writing down what I feel."

Out of all their songs Matt wrote all but three. 'Death Angel' and 'Demons' are tunes penned by Mike O'Connor and Clarke Taylor wrote 'Bomb Scare'.

Matt has a Sonex Gibson guitar that he uses with a graphic E.Q. and Distortion pedal. Kier has Rodgers drums.

Sudden Death will be going into the studio to record an album soon. It's going to be a joint effort with Ground Zero, each band will get one side of the album. Sudden Death is going to put some new material on the record as well as some of their more popular older tunes. I think this band has what it takes to be successful: good music and determination.

Photo by John Beale



Photo by John Beale

Tards are People Too

To whom it may concern, Lately some tardly individual has been making what you call 'Tard cards for us tardly people. I'm really glad that we are finally recognized. I'm sick of waiting in the bank line for hours when I now I can walk to the front with a quick flash of my tardly 'Tard Card. I also have my Certificate of 'Tardation which will help in any league matters I may run into. And also another part of this tardly package is the tard act of 1983. But now that it's 1984 I changed it to '84. This consists of the dos and don'ts of Tards. (Most are things that we tards can do) I carry this package with me every day, just in case I (a tard) may run into some sort of difficulty in my tardly way of life. I just want to thank the tardly person who gave me my tardly package. And thank you for you're tardly thought.

Truley yours,
a tard.

Jan 8 1984

To the Editor

It is nice (rea l) to read (n your Nov 1983 issue) that you've gone through a massive reassessment of my attitudes towards bands and rock music. So have we. We are in full agreement with you that rock music in the 80's has no "no base in reality" and that it is "just another consumer product he d up to be bought with daddy's money."

Our question is then why the fuck don't you FORGET about rock music? Why wait for somebody else that special band "somewhere" that "really means what they say"? Why flag a dead horse?

We think that it YOU, as well as the bands you mentioned that haven't thought through the philosophical implications of what they are saying. You claim, with every reason, that the original punk bands (let's be specific here: the Pistols, the Gang of Four, Minor Three and not the Ramones) "acted as heroic figures for some sort of inevitable revolution." Yet you don't seem to know what that revolution was all about. You don't seem to realize that when the Pistols were singing "no future", they were saying that there was no future in rock music itself.

To quote the Situationists - the people from whom Malcolm McLaren and the Pistols got a lot of their "punk" strategies:

"Culture is the center of meaning of a society without meaning. This empty culture is at the heart of an empty existence, and the reinvention of a project of generally transforming the world must also and first of all be posed on this terrain. To give up demanding power in culture would be to leave that power to those who now have it."

We know quite well that the culture to be overthrown will really fall only with the totality of the socioeconomic structure that supports it. But without us doing anything, the Situationist International in order to confront it in its entirety on every front to the point of exposing an autonomous situationist control and instrumentalization against those held by existing cultural authorities, that is to the point of a state of dual power in culture."

You are either unwilling or unable to realize that rock music isn't "rebellious" anymore; it isn't connected or not connected to culture. It IS our culture. And it must be overthrown.

And that includes Discharge as well as Duran Duran.

Sincerely,

Destiny All Brothers Productions
POB 7252, Ann Arbor, MI 48107

This is an intriguing letter. I hope it incites some replies, it got me thinking. You might want to write to them and pick up a copy of their zine.

Fight the illusions in my brain
You think that I feel no pain
Being a drunk is lots of fun
At ten years old I'd just begun
Feeling dizzy-never sick
Never liked it-loved it quick
Crying in a public phone
Fourteen years and all alone
Yesterday bottles in the park
Tonight a shiver in the dark
Nightmares from inside of me
I close my eyes and still I see
I scrounge for pennies-buy a drink
That's not smart-just warped instinct
Afraid of what's inside of me
I take a drink so I can't see
The plastic dolls who's eyes glow red
To burn sunken blisters in their heads
A demon dog with yellow eyes
The charred old man is no surprise
Swooping, spinning, descend on me-
Those nightmares I don't want to see
I fight them with each drink I take
The scary thing is, I'm wide awake

Bones found, woman missing

CLEVELAND — (UPI) — A human skull and bones were found in a house full of hungry dogs where a reclusive woman lived, authorities said. The woman is missing.

The Cuyahoga County Coroner's office was trying to determine if the bones found in the basement were those of Anne Elko, who lived in the house on Cleveland's East Side.

Authorities were unable to locate Elko, described as a reclusive animal lover in her 60s by her neighbors, who had not been seen her for 10 days.

Some truths about the TRUTH

This interview was conducted Dec. 8, 1983 by John Beals. The Truth are: Pete-guitar, Paul-guitar, Jerry-bass and Aaron-drums. All members of The Truth contribute vocally.

John: Where and when did you find the name The Truth?

JB: Well it came to me as an inspiration while reading a newspaper. There was this add called "The truth about feminine hygiene" and well I thought it would be a nice name for a band. But then I got together with Paul and we decided to change it to The Truth.

Paul: I couldn't handle it.

Aaron: Why? Millions of women do every day.

JB: How do you know? My gynecologists a man.

John: How long have you guys been a band?

Paul: I was in 11th grade.

JB: I would say April or May of '80. Because it was after I moved out.

Paul: That's right, we played on my 8-day in 1980 at Community High.

John: So we're talking 3 1/2 years. When did you join Aaron?

Aaron: I joined in '81.

Peter: Kind of a late bloomer.

John: Are things getting better or were they better in the past?

Paul: It's getting more expensive, but I'm more inspired; I mean I feel a lot better about what I'm playing now. But I still don't feel satisfied, I just feel I have gone somewhere.

Aaron: It seems we used to gig a lot more like when we lived on Asheley.

Paul: That was because of the Statehouse.

JB: And the Loft....there was a lot more opportunity back then. There just isn't as much anymore.

Aaron: Now I think we got our act together as a whole; or as an entertainment business.

John: When is the next gig?

All: HA HA HA HA

Aaron: We're gonna work on that

John: Is getting a gig a big problem?

JB: It can be.

Paul: Ya..Well..Um..Yah it's a problem. If anyone out there knows about a gig we would love to hear about it.

John: Do any of you hate any of the local

LEFT: Peter, Aaron and JB



bar scenes?

Paul: Personally I wouldn't go into a bar unless I was playing there, or someone was there I wanted to see...but that's just me.

Peter: Ya well playing for people that are drunk is kind of well....they're there just for the alcohol....I don't know. There's always people that are there to checkout the band.

Aaron: Then if we were getting paid, well then I won't complain. You know any situation except for like the Hells Angels or someone like that.

JB: Bars can be cool....it's where we are at right now.

Aaron: We've had some good shows in bars.

Paul: I'm into places like the Halfass...or the Ballroom at the Union.

John: What about the Zal Gaz Groto?

Paul: Ya that's a pretty cool place if you could get it together to get the money and promo stuff together. I think the last show was kind of a flop, I think he lost money.

(He being Mike Adams, who in Sept. put on a show there with 3-D Jesus; Ground Zero; The Truth; Glass Curtain; The Evaders; and The Fury. The Editor.)

Aaron: He didn't lose that much, we had a good show.

Peter: Yeh OK, but there was zero promo.

John: Are you guys gonna make a recording?

ALL: YES!!

Aaron: It is an eventuality.

John: Will this mean an Truth album?

Aaron: I can't say it will be this or that.

Paul: It's gonna be 7in. in diameter.

John: When will we see it?

JB: Hopefully by this summer.

John: I saw your last show at the Halfass, I thought it was fun, was it a success?

JB: Yes. I think so.

Paul: Just that it happened was good enuff for me.

Aaron: The Variables were too cool! They had a good show! But I was really wasted!

John: Is it true you guys do drugs?

JB: The inebidable question!

Paul: Jerry does drugs!

JB: NO! NO! It's all a lie. It's all a rumor started by my enemies.

Aaron: Never touch the stuff.

John: Do you think being high helps your playing?

JB: No....I never get high!

Peter: Once in a great while.

JB: It's not reliable.

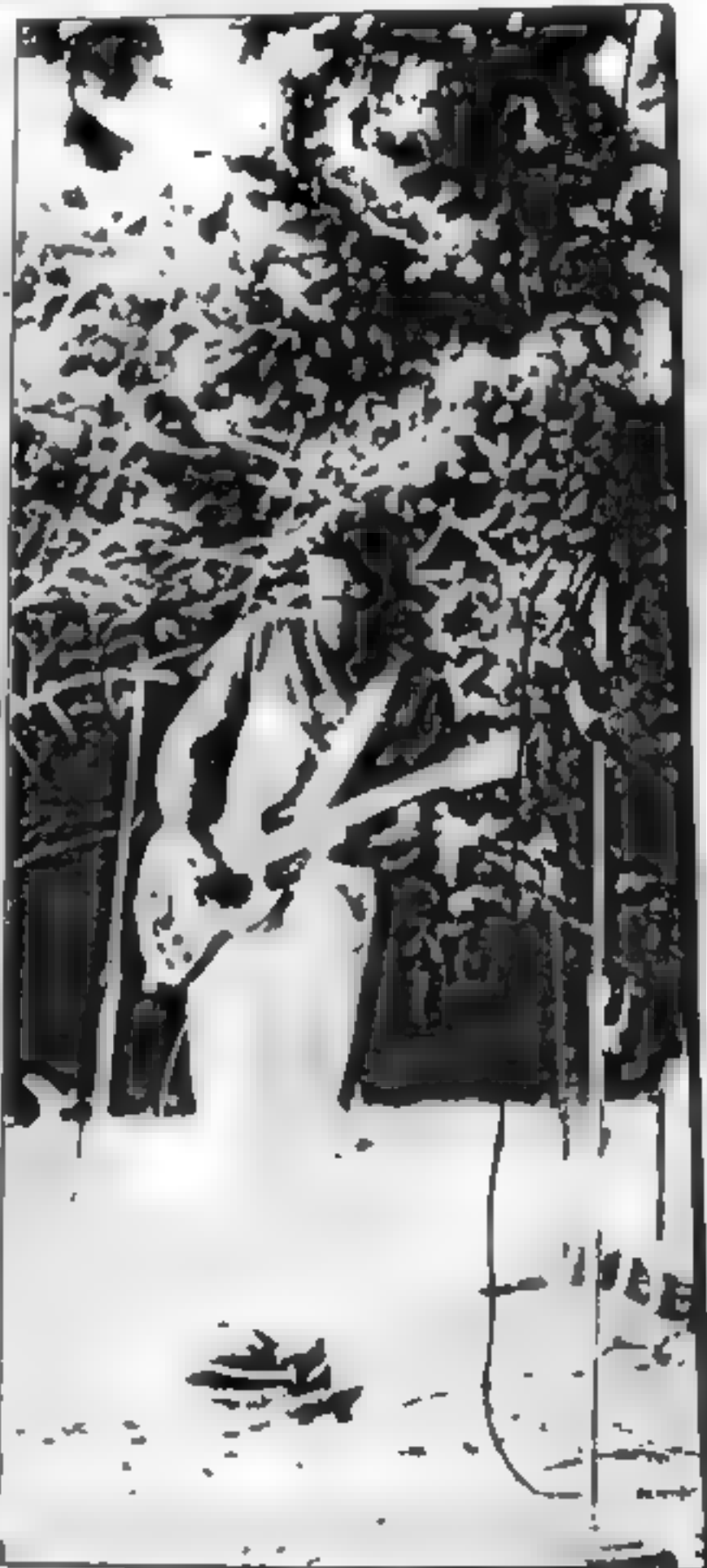
Paul: Drugs help more to listen to music, than to play it. To play I've got things to remember, like whether this is the 3rd time through the chorus or the 2nd. But then if you are doing a solo or something you could space into you know (wow sound)! But then the band says "Hey there's a song here!"

JB: Drugs are really a special thing that have their amount and place.

Paul: Every once in a while I say to myself I should stop smoking pot and stuff and, well, stop doing all the bad things I do but I haven't yet.

JB: I've had nightmares about that too. Bahaha!

Paul



John: Is it true you play all original songs?

JB: It's not like we don't play any thing else. We like to jam on other peoples stuff.

Aaron: We play Girl Violence.

John: Do any of you hate any songs that you play?

JB: I hate all songs that Aaron writes!!

Paul: I hate all the songs I write! We hate all the songs we do. No really if there is any problem with a song or if anyone is having a hard time with their part or just doesn't think the song is clicking we talk it over or go through it again. We don't want to do anything that's mediocre, we want to come off top! So if it's not clicking we change it until it does.

John: I've heard you guys are said to be one of the funner dance groups around, how do feel about dancing?

JB: I love to dance.

Peter: He too.

Aaron: I never dance. I'm a wallflower.

Paul: I have to be tripping or something.

JB: If there are people dancing when I'm playing it makes me feel good.

Paul: It's like having a meter or a response. You know it's clicking.

JB: Peter's gonna start a fan club.

Peter: NO!!

John: What about parties?

JB: I love playing at parties. It's always worth it as a personal experience. The atmosphere is so cool.

The Truth can be contacted at P.O.Box 4481,
Ann Arbor, MI 48106.



JB



GENERAL YARDON

The life you have could be your own
Answer to your most noble leader

Pledge allegiance to Yardon
General Yardon

Walking down a littered street
Apprehended by the security patrol
They said they were going to purify us
I tried to resist but they were too strong.

Pledge Allegiance to Yardon
General Yardon

I know I was one of them
I know they were playing for keeps
Life is safe, secure, secure, beautiful
No kills, I just own my life

Pledge allegiance to Yardon
General Yardon



Peter, JB, Paul

These are the voyages of a U.S. enterprise. Our five day mission: to seek out new life forms and party with them, to boldly do whatever we please.

ON TOUR WITH THE STATE

Captain's Log Stardate 1- I first talked to Art about 1 P.M. on Friday, Dec. 16 and he wanted to leave on Saturday. I thought it would be a better idea to leave Friday afternoon and stop somewhere in a motel and sleep and then continue the journey in the morning. Well, we went to the Cloverleaf for coffee and a heated discussion in which many plans were brought up and shot down. A hotel or motel was completely out of the question, largely because of the cost. We decided to leave town at about eight and then drive all night into New York.

We ended up leaving Ann Arbor at about eight thirty which I thought was pretty good timing. I drove the first half of the trip until about four in the morning when we stopped at some little truck stop in Penn. The locals there were a real laugh, they had just come from the local bar, the Red Stallion. They asked us if we were in a band, we replied affirmatively and they invited us to play at their bar sometime. The offer declined, we said that we played hard rock. They told us that top-forty rock bands get as much as five hundred dollars a night. We laughed at them; if we played out there it would soon turn into a bottle throwing contest, and we would be outnumbered.

Captain's Log: Stardate 2- Woke up on the floor of the van in some gas station in Penn, about twenty miles from New Jersey. No one has had much sleep and riding conditions are cramped to say the least. Still we press onward; the van is working great (thank a bunch to Matt) and expectations are high.

We hit New York at about eleven fifteen Saturday morning and put our equipment in this loft on Broome Street near Crosby. We went out to eat at a place called DoJo's, they had real good food. I went to a few of the shops on St. Marks Street but did not have the time to do any real shopping, I think I got in about a hour. That's what I really wanted to do was go shopping and see what New York has to offer in the way of Christmas presents. I also wanted to see the Statue of Liberty but who cares I had a blast anyway, even tired as I was. We made some State promos and went off to CBGB's where we were to meet White Cross. As it turns out the people at CBGB's wanted to hear the State very badly. So the State played very badly for them and didn't even get paid. Pardon the pun back there but this show although it was well received was probably the weakest of the tour.

The State was warming up for Reagan Youth, White Cross, Gilligan's Revenge and perhaps other bands I don't know of. We went for a drive around the city when the State got done playing and missed most of the bands. I went in to see Reagan Youth after a unsuccessful attempt at sleep. They were doing 'Communication Break-down', 'Dazed and Confused', 'Whole Lot of Love', and for an encore they did 'My Generation'. They were good at the covers. We partied for a little while with Reagan Youth and then met up with White Cross who took us to this guy named Ray's apartment where we proceeded to party even more and drink more beer. Then we picked up Kier's drum set and left for the A7 Club.

The State opened the show at about two in the morning with a good hot set that got people on their feet. The A7 Club is small, about the size of someone's living room. There was a tile floor that seemed really dangerous when there was beer spilled on it. It took about thirty people to make the place seem packed. It was a lot of fun and everybody seemed pretty nice and happy; some of them looked real wasted, lost and/or stupid. NYC punks seem to tell each other off quite a bit and sometimes threaten to beat each other up. I saw no real violence there but I guess it does happen. There is this thing going on between the skinheads and punks.

I met a guy named Anthony and he said that the skins have a four or five block territory that is unsafe for anyone that is not a skin to walk through. He also said that once you meet them and get beaten up once or twice they accept you, more or less.

Meanwhile at the A7 Club..White Cross was starting to play. It was three in the morning. They had a real crappy sound, the P.A. was crap and all their amps were up too loud. They were done by four and by four-thirty we were packed and on our way to Richmond.

Captain's Log: Stardate 3- I was able to get about four hours of sleep in the back of the van while Randy drove. It was quite refreshing. We got to Richmond at about three-fifteen and tried to find the house where we were to be staying. We couldn't find the house and the phone number that we had didn't work. We went to a Burger Wop store and proceeded to feed. I went across the street and got a six of Coors and almost got kicked out of Burger Slam for drinking it inside. I settled for having my beer in a Burger Thing cup.

When we left we saw a bunch of hoodlums with leather jackets, combat boots, spiked wrist braces and other casual evening attire. These people were very friendly when we approached them. They could not help us to find our friend but they did take us to this really cool place where we saw a Circle Jerks video. It was a gas and the beer is pretty cheap out there too and that added to the fun. This was my most drunken night of the tour, I started in that Burger Death store and continued all night.

At seven or eight we were down at the Rokit Club setting and drinking 50¢ beers. That was quite a switch from New York where they were charging a \$1.75 for a can of Bud. In Richmond we got St. Pauli dark for a buck and a quarter. Hellish.

Drone Thirteen is the name of the first group that played. I was thoroughly blasted so naturally they were great. The people started to skank immediately and not violently at all. It was weird, they seemed to like to skank in a circle and I had a lot of fun skanking in the opposite direction from everybody else. The next band was called Worse Than Elvis or maybe it was Worse Than Novice; it was very loud when I was trying to find out. They were pretty good. Honor Roll is a great band, I really enjoyed listening to them and their stage presence is great. They have a single out that they sold to me for half price because I help to put out this magazine. Thank guys.

Next came a band called the Prevaricators or the Prevaritors or something like that. They were cool too, especially since this was their first time on stage (I think). Then White Cross played and did real good, I liked those guys a lot more that night than the night before. Then the State came on and did a real good set I think, even though some people said it was too loud. I liked it and had a whole lot of fun that evening. We packed our equipment about two and went off to get even more drunk and find our place to sleep. We found our friends house and crashed and woke up and ate and drove all the way through Stardate 4 and arrived in Ann Arbor bedraggled and yet victorious at seven-thirty in the morning on Tuesday, Stardate 5. End of entry, mission completed.

Captain J. Bush

Mass Retaliation...

...has got to be one of the hottest bands to spring up last year. I saw their first show at the half-ass and thought it was good. I was amazed that the group was so young. They weren't that tight musically at the time but they were cool. I was inspired to skank around the thrash-floor.

Their second show at the half-ass was a lot tighter, it inspired me to write this article. At the third show at the half-ass I got an interview. The guys in the group are all real nice and like to laugh a lot but are very serious when it comes to music. The guys in the group are: Keith Claunch, 13, drums; John Selinis, 15, bass; David Roche, 14, guitar; David Tuck, 14, microphone.

Mass Retaliation was formed from a rock and roll band called Direct Pressure. This happened about a year ago when Keith and Dave Roche broke off from the band.

"It was obnoxious," says Keith.



Dave Tuck



David Roche

David Tuck and John Selinis joined the band about six months ago. John Selinis replaced Mark Morton as bass player. There is some bad feelings between Mass Retaliation and Mark Morton. I am not going to print the things that they asked me to, fearing a libelsuit.

Mass Retaliation is a very aware band, they know what is going on around them and where they fit into the scene. Their youthfulness is what gets a lot of people interested in them, then their music keeps them interested. They have a lot of really good tunes, I enjoy listening to them. They have a sort of a theme song, "Mass Retaliation". I like that one a lot.

The group is getting a Mass Retaliation T-shirt together soon. They aren't going to send them mail order, you have to get in touch with a band member in order to buy a shirt.



Keith Claunch

John Selinis, the bass player, is really a guitar player in disguise. He plans on leaving the band and pursuing a career as a guitar player. If you ask me you're making a big mistake John, but follow your heart. The group wants a bass player with his own equipment, and about the same age as the rest of the group.

The group is going to take some time off and get some new tunes down. There's also a benefit show that they are going to play at some time but I don't know where it is going to be held at. I asked them how they got shows and Dave Roche said, "We played that one first show, then after that people just came up and asked us to play."

When asked the inevitable question of what inspired them they gave me several answers. "Keith's basement", "Everything in the world", "We're not trying to model ourselves after anyone". The argument finally broke down into "We write what we feel".

I think that Mass Retaliation has a exciting future ahead of itself. It could go anywhere, they have whole lot of energy. They could be the Top-40 group of 1988!

-JB


(Photos by Craig Claunch)



John Selinis and Sean

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I went over to Jim Gertz' apartment the other day and he told me about his new band, Cellophane See. Cellophane See is: Jim Gertz on drums; Bill Papineau on bass; Cindy Smith on Polyphonic Orchestron and other keyboards; and Nils J. on guitar. Jim played me some tapes, on them were: "Spy vs. Spy" an instrumental in the Ventures/James Bond vein; "I Have A Window" an excellent song, my favorite, Cindy and Jim both sing a sort of call-and-response type of thing.

Cindy's voice is sort of like early Grace Slick, earthy and ethereal at the same time. Other songs were: "21st Century" an old Battuer Attaque song. What used to be a guitar part is now played on the Polyphonic Orchestron which gives it a very Oriental flavor. "Ballistic Missile" which has some real nice "psychedelic" guitar by Nils. Jim describes them as "Mod-Beach-Psychedelic music" They will soon be making a video for Channel 9 and you can see them there soon and maybe at Joe's later. -SC

Los Angeles police keeping an ear open for illegal noise

By MURIEL DOBBIN
Baltimore Sun

LOS ANGELES — Making noise can get you arrested, fined or even jailed in Los Angeles.

As a result of an ordinance that, as one city official said, "puts teeth into noise prevention techniques," the Los Angeles Police Department has a 22-member noise enforcement team, the first in the nation. In five months it has dealt with 1,700 complaints.

"Public outrage at having to deal with other people's noise is a reflection of an enhanced sense of personal space and a growing consciousness of personal environment," said Jonathan Leo, a deputy city attorney who helped draw up the noise ordinance last November.

"Noise can drive you out of your mind," said Richard Kravetz, the deputy city attorney administering the program. He is involved in a dispute with the city Rapid Transit District over the racket made by 100 buses revving up, idling and being repaired in a residential area.

OFFICER CHUCK MASSAR, "noise co-ordinator" of the Police Department, said his unit, operating on a \$107,000 annual budget, has been receiving a growing number of complaints from residents delighted to hear the law was cracking down on noise.

Blaring music was the major reason for complaint, according to Massar, whose men are equipped with calibrators, sound meters and other sound-measuring equipment.

He said it was estimated that 95 decibels of sound were "at the threshold of pain." The din created by a drummer and a guitarist rehearsing rock music in a Los Angeles residential neighborhood was found to be well above that level when the noise patrol staked out the house after receiving complaints from neighbors.

In such cases, offenders might wind up in court or at a hearing in the City Attorney's Office, Massar said. Fines can range up to \$500, with a maximum penalty of six months in jail.

DETROIT FREE PRESS, Monday, March 5, 1984



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GOING TO BE A REALL COOL
HAPPENING AT COMMUNITY
HIGH MARCH 16, 17, 18
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TO IT!